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Dougherty—pictures of the sea and mountains, full of color, virility and consistent emotion.

There is scarcely a picture in the whole exhibition which does not uphold a high standard and merit special attention.

From this exhibition a collection of about fifty paintings, representative of the several nations including America, has been selected and will be sent on a tour of American museums during the coming season, by the American Federation of Arts.

## WILLIAM M. R. FRENCH

THE art world at large has suffered severe loss in the death of William M. R. French, which occurred on the morning of June 3d in Chicago. For thirty-five years Mr. French has been Director of the Art Institute of Chicago and none has done more than he to upbuild a love and appreciation of art, not only in his own community, but in the Middle West.

The following fitting tribute was written for the Chicago *Evening Post* by Miss Lena M. McCauley who had known him for years:

"The name of William M. R. French will be associated with the growth of art in Chicago, for all time. To all who frequented the Art Institute, he represented its guardian spirit, the ideal of its organization. As one of the first trustees, and its director since its foundation in 1879, Mr. French was present at its birth and walked step by step with the upbuilding of the greatest art school in America, and the most important museum in the Mississippi Valley.

"He knew every stone in the structure, every collection in the galleries, every servant in its employ. So intimate was his interest, that those who had a part in the workings of the institution will always see his shadowy figure among them, scholarly, kind, benignant, with that dignity that belongs to sublime souls.

"The amount of work he accomplished in the multitude of activities increasing annually was tremendous. It was a wonder to all who knew him. Other great captains were given aids, but to the last Director French held the reins in his

own hands. He grasped the problems as they came, seized the new ideas, watched the details, and directed all in harmony. Many may have given money and gifts and promoted the cause, but the results as they are must be traced to the wise generalship of Director French, one of Chicago's princes of intellect and the ideal. He trained himself to keep pace with opportunity, and was foremost in the ranks of American museum experts, there not being one to stand beside him.

"A New Englander by birth, proud of his family tradition, he was one of the rare men of Puritan inheritance to enter into sympathy with the spirit of the West. He imparted his personality to his profession, so that the Art Institute became a controlling art influence in the western part of the continent. His energy was constructive, and though a quiet man, restrained and conservative in his views, he had that talent of the successful leader, of encouraging the individuality of those under him and permitting them to exercise their own gifts and to develop the initiative.

"His friendliness was gracious. The poor student, as well as the world-famed artist, met a congenial nature. He was never in haste, or impatient, and ever ready to be present where the friends of art gathered together. His speeches bristled with common sense and sparkled with wit, and now that his chair is vacant, there is no one to fill it. But Chicago may write another name in the roll of honor of those who have added to her opportunities and made her fame known throughout the world. He needs no monument, for the Art Institute will

stand for all time in memory of Director W. M. R. French."

William M. R. French was born in Exeter, New Hampshire, October 1, 1843, and graduated from Harvard in 1864. In 1877 he became connected with the School and Museum of Art in Chicago. Mr. French taught in the art school. In 1879, being a trustee of the Art Institute, he was appointed director. He was a brother of Daniel C. French, the sculptor.

As it has been truly said, it adds to the renown of this remarkable man, under whose leadership the Art Institute has grown in fame, that no backward step marks its career and no dissensions with trustees has marred its records. Mr. French believed that in unity there

was strength. He was gifted with a foresight rare among men of his generation. Until the last he was at his desk, awaiting the opportunity that he might make use of it.

Only a fortnight before his death he attended the Conventions of the American Museums Association, of which he was once President, and of the American Federation of Arts, the one in Milwaukee and the other in Chicago.

His sudden illness and death came as a great shock to his unnumbered friends. His funeral took place at the Art Institute on the morning of June 5th and all Chicago mourned his loss. His was indeed a life of service, a life nobly and simply spent in the interest of his fellow men.

L. M.

## NEW YORK'S NEW EVENING SCHOOL OF INDUSTRIAL ART

BY JAMES PARTON HANEY

DIRECTOR OF ART IN THE HIGH SCHOOLS OF NEW YORK CITY

ON September 15, 1913, New York City opened its first Public Evening School of the Industrial Arts. A few brief notices in the daily papers and a modest four-page circular served as the only information given to the public of this significant step on the part of the city Board of Education.

The purpose of this evening school was defined by the Board to be "to provide free instruction in branches of drawing and design as the latter are applied to various art industries. The school aims to appeal to art students with decorative work in view and to employees or other workers actually engaged in industries where a knowledge of the principles of drawing, color and design, will increase the skill of the artisan and enable him to advance in his

vocation. With an aim, therefore, that is distinctly industrial in character, the instruction will be conducted by practical teachers, and the different industrial departments will be developed in coöperation with committees of manufacturers."

The opening of this school marks an important step in the campaign which, for some years, has urged New York toward a wider development of its industrial art teaching under public school auspices. While the city has long since offered instruction in free-hand drawing in its evening school system, it has been content to leave other phases of industrial art teaching to the care of public spirited citizens, who, by endowing schools like Pratt Institute and Cooper Union, have met the demand for this in-